country are the stone coffins, covered with ridge-shaped slabs, which were frequently decorated with fanciful ornament; and were common in England and on the continent. It was a custom of considerable antiquity to sculpture them with a cross, and several such stone coffins of an enormous size and weight have been recently discovered in the cemetery of St. Matthias, near the old Roman City of Treves, and which are believed to be coeval with early Christian times. Saxon tombs of this kind are rare in this country, but one of a remarkable and highly enriched character has been discovered, in 1841, at Bakewell, in Derbyshire.

These stone coffins were cut from massive blocks, hollowed to receive the body; they were narrower at the feet than at the head, cut square upon the shoulders, and having a hollowed recess for the head: they were covered with a ridged slab (*en dos d'âne*), which was succeeded by a flat one at a later period. Their introduction is lost in the distance of time; they may be traced from as early a period as the ninth century, and were in general use in the time of Henry III., after which they are of rare occurrence. At an early period (and among the poor until the fifteenth century), the body being swathed in cerecloth, was committed at once to the earth. We are told by Matthew Paris, that the monks of St. Albans, in the Norman times, were all buried without coffins, till Warin, the twentieth Abbot, who died 1195, ordered stone coffins to be used, as more decent.

These coffins were generally placed with the lid even with the pavement of the church, so that they in fact formed a part of it: at other times the entire coffin reposed upon the surface itself, in the manner of that called the tomb of William Rufus, in Winchester Cathedral; the sides being sometimes ornamented with carving. The coped lid, which had been formed on the Roman model, served at once for a cover and memorial of the deceased. The coffin lid of Matilda, queen of William the Conqueror, at Caen, in Normandy, has a long Latin epitaph engraved all round the edges and up the centre. Others are ornamented with crosses, and in some later instances the insignia of the deceased. The sword for the knight, the horn for the hunter, the hatchet for the carpenter, the key for the blacksmith, the shears for the clothier, the knife and colander for the cook, the chalice, crozier, and mitre, for the ecclesiastic,—but these belong generally to the fourteenth century, though they occasionally range from the twelfth to the fifteenth.

The slabs which covered these coffins, when flat, were decorated sometimes with the figure of the person buried within; but we meet with no instances earlier than the twelfth century. The figure was carved in very low relief, in a sunk panel, the figure in the highest part of its surface being only level with the face of the stone, and thus preserving almost the effect upon the spectator of looking into the coffin and viewing the body within. One of the earliest and most curious instances, is in the cloisters of Westminster Abbey, and it covers the remains of one of the early Norman abbots. The figure holds a crozier and chalice, and lies in a recess cut exactly like the interior of stone coffins of the period, with a circular recess for the head. An improvement appears in the coffin lid of Roger, Bishop of Salisbury (who died 1139), on which the Bishop appears in full pontificals, in a niche, surrounded by elaborately enwreathed ornaments. But the slab which covered the mortal remains of Jocelyn, also Bishop of Salisbury (who died 1148), and which, with the other just named, is still preserved in Salisbury Cathedral, exhibits the effigy, as it were, emerging still more from the stone, for although the figure is still sculptured in low relief, it is not sunk in panel or niche, but rises from the surface freely.

By the middle of the twelfth century the effigy, although still placed on the coffin lid, and being sculptured with it from one solid piece of stone, began to represent the deceased freely, as if lying on the surface of the tomb. The royal effigies at Fontevraud are so sculptured, and the fine series of military figures in the Temple Church, London, which have been satisfactorily proved, during the recent reparations, to have been placed immediately over and upon the coffins containing the deceased, the edges of which were level with the pavement.

There is one very interesting point in connection with all these early effigies, which is, that they are not only faithful representations of the persons they are intended to commemorate, but they resemble the bodies which lie below, precisely as they appeared when laid in the grave, excepting only those effigies which represent the deceased in armour.

It had been the custom from the earliest period in Britain to bury the dead with the clothes, personal ornaments, arms, or favourite portions of personal property which belonged to them. The Romans burnt the body; the Saxons buried them fully armed and equipped, and often richly dressed, and with much valuable jewellery upon them. The Normans seem to have followed the same course; and an examination of their early sepulchres goes to prove that the dead were dressed in the garments they wore while living, and if holding dignified offices, then in their dresses of state.

Ecclesiastics were buried in full pontificals, with the pastoral staff and chalice, and entire insignia, even to gold rings and other valuables which contributed to their worldly dignity. The abbots of Evesham who died in the twelfth century were found thus interred; and the bishops of Hereford as late as 1516. Monsieur Lenoir has described the contents of the tombs of the abbots Morard and Ingou in the Abbey of St. Germain-des-Près. Morard died in the year 990, and his skeleton was dressed in a long woollen alb or tunic of a deep purple colour, ornamented with embroidery, over which was a wide and long chasuble, the stuff being a very strong figured satin, which appears to have been of a deep red colour. Abbot Ingou, who died 1025, was also found clothed in a garment of dark violet-coloured taffety, similar to the habit of the Benedictine monks, edged with a broad border of worked cloth, the ground of which was of gold. The mitre was covered with silk; the gloves upon the hands were well preserved, and were formed of silk tissue, open worked. A ring was upon the finger, being set with a turquoise. The stockings which covered the leg were of dark violet-coloured silk, ornamented all over with a variety of elegant designs, in polygonal shapes, upon which were worked greyhounds and birds in gold: and which are believed to have been the sumptuous and highly valued work of the eastern manufactures.

In the same manner were the bodies of our early kings consigned to the earth. Matthew Paris tells us that when Henry II. was taken to Fontevraud to be buried, "he was arrayed in the royal vestments, having a golden crown on the head, and gloves on the hands, boots wrought with gold on the feet, and spurs; a great ring on the finger, and a sceptre in the hand, and girt with a sword." Stothard, who has drawn and engraved this effigy, remarks, that when we examine it, we cannot fail to remark that it is already described by this account of a contemporary and eye witness of the body as prepared for the grave; the only variation being in the sword, which is not girt, but lies on the bier, on the left side, with the belt twisted round it. "It therefore appears," he adds, "that the tomb was literally a representation of the deceased king, as if he still lay in state. Nor can we, without supposing such was the custom, otherwise account for the singular coincidences between the effigy of King John, on the lid of his coffin, and the body within it, when discovered a few years since."

In the monumental effigy of King John, the city of Worcester possesses at once the earliest regal effigy in the kingdom,—a true and undoubted authority for Royal costume, a perfect representation of the body as buried beneath, the best example of the progress of the art of sculpture at that early period, and a historic momento of one of our most remarkable rulers. The effigy is carved in grey marble, and was originally the lid of the stone coffin which covered his remains. In his last moments, he appears to have taken hurried steps for his "soul's health," and repentance for his manifold misdeeds and mal-administration. He speaks in his will of having no time for particular arrangements. He appoints certain noblemen and dignified ecclesiastics his successors: directs them, in general terms, by donations to religious houses and alms to the poor, to make, for the good of his soul, reparation for injuries done to God and holy church. He annexes the usual anathema against any who shall infringe their disposition of his property. He directs his body to be buried in the church of St. Mary and St. Wulstan, the cathedral of Worcester. John, in his last moments, commended his soul to God and St. Wolstan; and his body, royally attired, was conveyed to Worcester: over his head was placed a monk's cowl, as a sort of cover for all his sins, and a passport to heaven. He was interred between St. Oswald and St. Wolstan, whose graves are in the chapel of the Virgin, at the eastern extremity of the cathedral. His body was removed to its present position, before the high altar, in the reign of Henry VII., and an altar-tomb erected, within which the body was placed, and upon which rests the effigy.

This effigy, formerly the lid of the stone coffin which contained the king's remains, and which, probably, was originally on a level of the floor of the cathedral, represents the king in royal costume, and on each side of his head are two diminutive figures of bishops swinging censers. These are undoubtedly intended for Oswald and Wolstan, between whose remains he, as before mentioned, actually reposed. John wears a dalmatic of crimson lined with green, the neck and cuffs edged with gold and jewelled border; his tunic is yellow, or cloth of gold; he is girt with a belt; on his hands are jewelled gloves; a ring on the middle finger of his right hand, which supports a sceptre, while his left grasps a sword. He wears red hose, black shoes, with golden spurs.

Now mark how singularly the truthfulness of this monumental effigy, as a veritable resemblance of the body within the tomb, has been confirmed. On the 17th of July, 1797, the tomb was opened, and the dress of the corpse exactly corresponded with that of the monumental effigy,—shewing, as in the instance of Henry II.'s effigy at Fontevraud, that they faithfully represented the defunct as he lay in state. There were only two points of dissimilarity: the king had no crown on his head, or gloves on his hands. The latter may have decayed; but the minute accuracy of the old chronicles was proved by the former,—for in place of the regal crown, the head of John was found to be enveloped in the celebrated monk's cowl, in which, as a passport through the regions of purgatory, he is stated to have been buried. This once sacred envelope appeared to have fitted the head very exactly, and had evidently been tied or buckled under the chin by straps, as part of them remained. The body was covered with a robe reaching from the neck nearly to the feet, and some of its embroidery was still visible near its right knee. It appeared to have been made of strong crimson damask, but the injuries of time rendered it difficult to ascertain this exactly: the cuff to the left hand remained. The left arm was bent towards his breast, and the hand had grasped a sword in the same manner as on the tomb: the sword itself was much decomposed, but portions of it were found at intervals down the left side; the scabbard being much more perfect. The covering of the legs, the precise nature of which was not ascertained, was tied round the ancles, and was probably the red hose seen in the effigy. Thus lay royal John, as the immortal dramatiser of his reign has said:

> —But now a king—now thus—
> A clod and nodule of confounded royalty;

Having traced the history of monumental effigies thus far, it may be interesting to briefly allude to their more modern forms. In the twelfth and thirteenth centuries, it was not uncommon to only partially represent the figure: the monument of Joane, Princess of Wales and the daughter of King John, exhibits only the bust of that princess. At Brampton, Derbyshire, is another coffin lid to the memory of a lady apparently cotemporary. Within a quatrefoil, at the upper end of the stone, is the upper part of a female figure, holding a heart in her hands, sculptured in bas-relief; at the other end her feet and the lower part of her drapery appear through a horizontal opening; others of similar con-

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